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LENS BASED DIGITAL MEDIA - PIET ZWART INSTITUTE

THESIS IN PROGRESS - 27-03-2012

THE NATURAL ROOM - A RESEARCH ON STAGING SCENERY

ON THE BASIS OF A SET DESIGN FOR THE PLAY *LITTLE EYOLF* BY HENRIK IBSEN

ABSTRACT

The question that initiated my research is how can I as theatre designer create the experience of an outside space within the theatre room. I want to create a wide, open space, which extends beyond any visible walls.

The centre of my attention in this research is the perspectives on nature in art. I shall elaborate how artists and set designers brought the natural world and the landscape into the closed space of the gallery or the theatre. Further, I would like to look at examples of artists moving away from the conventional art space, to the outside.

I will investigate which concepts of nature inspired the movement of the Romantic Tradition, and compare their representation of nature with that of modern painters like Rothko, Mondriaan or Newman.

An analysis of the aesthetic of the sublime shall demonstrate the role of nature and the elements in relation with spirituality.

The main practical outcome will be the stage design for a Dutch theatre production of Henrik Ibsen's *Little Eyolf* (1894). In this design I will focus on fog and clouds as the main elements. With the help of projected moving images I want to add a vibrating and twitching rhythm to the space.

By using the same tools as for the theatre production, I shall then explore the possible ways of presentation at the end exam show. It could be an installation for only one person to enter at the time, or a book, or a DVD to take home, or an audio file to listen to while walking at the beach.

STRUCTURE

Introduction

PART ONE

1. Perspectives on nature in art

History of our relationship with the physical environment, and the visual tradition of landscape representation

2. The role of nature in the Romantic Movement and in Abstract Expressionism

3. The aesthetic of the Sublime

PART TWO

4. Intermedial approach in life performance

Examples of theatre productions incorporating moving images: *Proust 1: Swann's way* by Guy Cassiers, *Disappearing number* by Theatre de Complicite

PART THREE

5. Previous practice

Land Zonder Woorden, Looking For...

6. Project report on design for *Little Eyolf* by Henrik Ibsen

Design period, collecting film material, editing, technical rehearsals, rehearsal period, final rehearsals, premiere, outcome

BIBLIOGRAPHY:

Rosenblum, Robert, *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko* (London: Thames and Hudson, 1975)

Burke, Edmund, "A Philosophical Enquiry into the Sublime and Beautiful and Other Pre-Revolutionary Writings" (London: Penguin Books, 1998)

Lyotard, Jean-Francois, „Newman: The Instant“ in *The Inhuman* (Stanford: Stanford University Press, 1988)

McFarlane, James, ed., *Henrik Ibsen: Penguin Critical Anthologies* (Harmondsworth: Penguin, 1970).

Merx, Sigrid, "Swann's way: video and theatre as an intermedial stage for the representation of time" in: Ed. Freda Chapple and Chiel Kattenbelt *Intermediality in theatre and performance* (Amsterdam: Rodopi 2006) 67-80.

Andrew, Malcolm, *Landscape and Western Art* (Oxford: Oxford University Press 1999).

Staging the Screen: The Use of Film and Video in Theatre (Theatre & Performance Practices)

Mapping Intermediality in Performance

The Iconography of Landscape, ed Denis Cosgrove

Moi, Toril, *Henrik Ibsen and the birth of Modernism* (Oxford: Oxford University Press 2006).

PLANNING

WEEK 26-03	read Burke and Kant, write structure of chapters, annotations
WEEK 02-04	read <i>Modern Painting and the Northern Romantic Tradition</i> , write draft of part one
WEEK 09-04	read <i>The Iconography of Landscape</i> , write draft of part two
WEEK 16-04	read <i>Staging the Screen</i> , write draft of part three
WEEK 23-04	write part one, assessment
WEEK 30-04	theatre premiere
WEEK 07-05	write part two
WEEK 14-05	write part three
WEEK 21-05	rewrite
WEEK 28-05	finish for deadline